

1928

The College News, 1928-02-29, Vol. 14, No. 15

Students of Bryn Mawr College

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The College News

VOL. XIV. No. 15

BRYN MAWR (AND WAYNE), PA., WEDNESDAY, FEBRUARY 29, 1928

PRICE, 10 CENTS

ACADEMY JUDGED TOO CONSERVATIVE

Wall Painting Will Outlive Oil, for Which There Is No Need.

NOT MUCH OF NOT

"Art is something living, not something petrified," said Dr. Ernest Diez in chapel on Friday, February 24.

"In the New York Times of last Sunday," continued Dr. Diez, "a young French author, Maurois, wrote a very amiable and justifying article. Mentioning the fine arts of America, he said: 'It is true that sculpture and painting in America will delight you less than architecture. But remember that in all the ages the great artistic civilizations have been begun by the architects. Have confidence, therefore, in the future of this one.'

"This is certainly a very encouraging conclusion, though not quite compelling because time has changed. Today Manhattan cannot go ahead without skyscrapers, but it can do very well without painting. Skyscrapers are needed; oil paintings are not. Furthermore, skyscrapers have to be done carefully and well on account of their imminent danger, but poor oil paintings never seem to hurt anybody. If oil paintings were needed as much as city architecture, they would be well done; since they are only a luxury they are, for the most part, very bad.

Oil Painting Doomed

"Wall painting goes back to the Stone Age, while oil painting is but five hundred years old. It may last for another hundred years but it will eventually pass away like all bad habits. Only wall painting and wall decoration are immortal, and that is because they are actually needed. Nor do I doubt but that a new art of wall decoration, including mental painting and monumental sculpture,

CONTINUED ON PAGE 4

TIGER APPEARS

Exchange of Students

C. I. E. Aims to Promote Good Fellowship Between Nations.

"Bryn Mawr is well known now in Europe and particularly in England," said Miss May Hermes, speaking in chapel on Wednesday, February 22. "Last year under the C. I. E. five English students came here to visit, and there have been many other exchanges.

"The Confederation Internationale des Etudiants, popularly known as the C. I. E., was founded in 1919. There are now thirty national federations, comprising over a million members. They study special problems and attempt to establish friendly relations between the students of different countries. There is an annual Congress which takes place in a different country each year, and this summer will be in Paris.

"The American national federation is one of the latest additions. It has four main points: it plans to send 100 students to Europe this summer, it provides for international debating teams, is arranging a Congress next year with first-rate speakers, and plans to receive foreign students in America this summer."

Miss Hermes is at present with the N. S. F. A. at 218 Madison avenue, New York, and is eager to interest American students in the travel schemes which are arranged by the C. I. E. The particular aim of these trips is not to give the student a mere tourist's point of view—museums and "sightseeing" are for the most part omitted—but to offer American students the opportunity of meeting the people and particularly the students, of foreign countries.

Ten itineraries have been arranged, covering all parts of Europe from Hel-

CONTINUED ON PAGE 4

Don't forget to complete your education with an STCA trip to Europe! (Adv.)

Taboo on Teas

Private teas may be given in the Common Room of Goodhart only during the week. The Common Room must be kept open to the whole college on Saturdays and Sundays. Permission for all teas must be secured from the Committee.

PLATO BLENDS JEST AND EARNEST

All Things to All Readers; He Appeals to Every Side of Our Nature.

DR. SHOREY RETURNS

"The writings of Plato are a baffling maze of jest and earnest," said Dr. Paul Shorey in his lecture on Plato on Friday evening, February 24, in the chapel. Many teachers of philosophy, Dr. Shorey continued, say that undergraduates are bored by Plato, and cannot be persuaded to read him.

It would be useless to try to interest such students as find entertainment only in the latest movie, or the current best seller, or "Snappy Stories;" they should go in for the physical sciences, and avoid the classics. But there are those who are willing to concede that there is something in Plato. They have behind them the authority of all the best literary critics in the world.

Not Out of Style

The reading of Plato has not gone out of fashion as so many of the classics have. He is mentioned and quoted more frequently in modern philosophy than any other writer, ancient or modern. The first and chief reason for this influence is that he is so interesting for a philosopher—not more interesting than Pannier Hurst or George Ade, of course, but more interesting than Aristotle, or Schopenhauer. Everyone, except the intellectual non-combatants, wants to have read the Republic, the Apology, and some of the dialogues. The continued effect

CONTINUED ON PAGE 3

ON CAMPUS

Drastic Change in Entrance Exams

Changes in the entrance requirements and the curriculum was the subject of President Park's talk in Chapel on Monday morning. When the entrance requirements were first established, by Miss Thomas, they were extraordinary. Most colleges admitted by certificate from the school, by very loose requirements. Miss Thomas set a difficult barrier at the beginning by laying down a set of requirements that were far harder to meet than those we have now. Three languages were necessary, one of them to be Latin, also History and science. As there were no College Boards at the time, Bryn Mawr gave its own exam-

CONTINUED ON PAGE 4

Stenographers, Ahoy!

Mrs. Collins announces that the days for addressing May Day envelopes are as follows:

- March 5—Rockefeller.
- March 6—Pembroke East.
- March 7—Pembroke West.
- March 8—Denbigh.
- March 12—Merion.
- March 13—Radnor.
- March 14—Rockefeller.
- March 15—Pembroke East.
- March 16—Pembroke West.
- March 20—Denbigh.
- March 21—Merion.
- March 22—Radnor.

Since so many of the undergraduates go away for week-ends Mrs. Collins feels it advisable not to have Fridays or Saturdays as Hall days, but all who can are welcome to go to the May Day room. More lists should be turned in as soon as possible!

\$200 does the trick—a round trip passage to Europe STCA. (Adv.)

Buccaneers Deceived

Splendid Form of Loines and Baer Give Varsity Easy Victory.

Another triumph for Varsity! The swash-buckling Buccaneers were forced to walk the plank. They struggled hard, their gallant captain leading the attack most valorously, but our sturdy strength was too much for them and the waves of a 39-13 score gradually closed over their heads.

Varsity was better this week than last, perhaps because they had more opposition; no doubt they were kept continually on their mettle. Poe and Baer again made the most brilliant showing for us and they also had the hardest fight on their hands, for Buck and Bartle were no mean opponents. Loines and Humphreys were both at top form and dropped in goal after goal with an easy skill which was delectable to behold. Humphreys was much better both in teamwork and shooting ability than in her first game; she has an individual over-arm style of looping in goals which, when in full working order, is very effective as well as decorative. Freeman and Blanchard are both unusually good guards, but they do not seem to work very well together. This appears to be Blanchard's fault; she is unbelievably fast and agile at interference, but she plays an individual game, is needlessly rough, and passes in the most blatantly careless way. She is so good that it is a pity she does not, as she might so easily, make herself much better.

Humphreys slipped in the first basket of the game easily. A good omen; unostentatiously we crept ahead chalking up three points for every one made by the enemy. Johnston went in as forward in the last quarter and threw several spectacular long baskets. The only other substitution was Totten for Poe at side-center; Totten's performance was not too breath-taking.

The line-up was:

Bryn Mawr: Loines, '28; B. Humphreys, '31; E. Baer, '31; E. Poe, '29; B. Freeman, '29; E. Blanchard, '31. Subs—M. Johnston, '30; E. Totten, '31. Buccaneers—Brown, Weaver, Buchanan, Bartle, McWilliams, Seeley. Subs—Hall, Allen, Adams.

SEE EDITORIAL

New Musical Invention Is Simply an Old Stunt

The world's latest sensation seems to be the musical instrument which is played by a mere wave of the hand. It has created a great splash. Few of us have escaped the great publicity given in the last few months to this strange device.

Here are some excerpts from a thrillingly beautiful article sent us about the great sensation:

"The most astounding and advanced demonstration of the forces which make radio possible will be given in the Academy of Music on Thursday evening, March 1, by Leon Theremin, the young inventor who amazed the scientific world by actually drawing music from the air in almost unlimited volume. This will be the inventor's only appearance in this city.

"The music he produces is called 'Superli' by those who have heard it. Demonstrated in Berlin, Paris, London and New York before scientific men and musicians. Professor Theremin's invention has been described as one that promises to revolutionize the future of orchestras and forecasts unimaginable possibilities for the music of the future.

"The great secret of the instrument is the control of the volume of sound by the left hand. The invention is a source of sound and not a medium of transmission or reproduction. It can produce every note that is audible to the human ear.

"The apparatus acts as a terminal and is never really touched by the hands even though the music rendered is seemingly

CONTINUED ON PAGE 2

6000 college people can't be wrong—they have already liked STCA. (Adv.)

WELL-PLANNED CONCERT USHERS IN GOODHART'S NEW ORGAN

Young Hopefuls

The competition for the editorial board of the College News began this week. It is not too late, however, for other aspirants to enter the race. Last chance this week! Those now trying out are: E. Stix, '30; E. Zalesky, '30; E. Dyer, '31; E. Lewis, '31; M. Bachofer, '31; E. Lussman, '31; B. Faust, '31; N. Turk, '31; K. Thurbur, '31; R. Hollander, '31; V. Shryock, '31; H. Curdy, '31; E. Gow, '31; V. Hobart, '31.

Mother India?

Dhan Gopal Mukerji to Speak to College Saturday Evening.

Dhan Gopal Mukerji, well-known Indian author and lecturer, will speak at Bryn Mawr on Saturday, March 3. Mr. Mukerji not only knows and understands his country, but is able to speak of it in eloquent and compelling English—for eight successive years he has given universally popular lecture courses at Carnegie Hall and Town Hall in New York. Among his well-known books are *My Brother's Face* and *Caste and Outcaste*.

Katherine Mayo's *Mother India* has received great attention among American readers for its vivid picture of the horrors that exist in that country. Although it is admitted that there are great social evils in India, Miss Mayo has been accused of so overemphasizing the picture "by sweeping generalizations" as not to present India in any of its favorable aspects of charm, culture and piety. Mr. Mukerji will defend his country and attempt to show it in a true light. He will also speak on Gandhi, "the greatest Indian."

Business Women?

Tryouts for the Business Board of the News will begin next week. All those wanting to compete are asked to see Mary Gaillard, 6 Pembroke West, any time before next Monday night.

PAGE FOR ALL

Music Service

New Vespers System Happily Inaugurated with Organ in Goodhart.

The first of the long-awaited musical services, voted for last year, was led by M. R. Humphrey, '29, in the Goodhart Music Room at 5.30 on Sunday. This first musical service seemed on the whole a most successful experiment even though it was only an unfortunately small group that showed interest in the inauguration of the new system. It was a very brief and simple service: one prayer, a beautiful passage from Ecclesiastes beautifully read by M. Humphrey, several hymns, and some short organ solos. Mr. Willoughby played the following: 1. Chorale Prelude on the hymn tune "Rockingham," by Sir Hubert Parry. 2. Prelude on the "Passion Chorale," by Bach. 3. Andante Cantabile (from Quartet in D major), by Tschai-kowsky. 4. March upon a Theme by Handel, Guilman.

Altogether it was a very nice way to spend the end of Sunday afternoon; more people should have dragged themselves from their desultory bridge and cigarettes. Gentle pleasant sounds, and the sunset through the big window at the end of the room, are infinitely preferable to the harsh lights and seemingly endless sermons of chapel in Taylor.

Choir Should Sing

We missed the choir. It seems rather

CONTINUED ON PAGE 4

The best college orchestras, the best lecturers sail STCA. (Adv.)

Mrs. Brooks, '97, Makes Formal Presentation at Dedication

GLEE CLUB EXCELLS

The dedication of the Organ in Goodhart Hall, Tuesday, February 20, was a ceremony as impressive as so worthy a cause demanded. The Music Room looked well; a formal gathering in evening dress composed the audience, while the Glee Club, in white dresses and gowns, was massed behind the piano. Miss Park opened the concert by a short address, in which she spoke of the opportunities the new organ was to bring, and introduced Clara Vail Brooks, 1897, who has presented the organ in memory of her father. Mrs. Brooks explained how glad she was to make such a gift, as the memory of music in college had always been an important and pleasant one with her.

Mr. Alwyne spoke about the organ. It was built, he said, in 1892, and is made throughout of fine Michigan pine, which is almost impossible to get today. As it was originally intended for a smaller room, the Class of 1897 have presented not only the installation, but such additions as were found necessary to adapt it to the Music Room at Goodhart. The organ will be used by the Music classes, which in former years have been forced to go in a body to the Church of the Good Shepherd when they wanted to hear or examine an organ, and perhaps eventually for morning Chapel, and for the informal musical evenings that will now be revived with a new impetus.

The program was well chosen and varied. Mr. Willoughby's first group of pieces was more or less quiet and restrained; the second, including Bach and Couperin, displayed the sweetness of the tones of the organ, and Couperin's *Monique* was very charming and the most popular number. The last selections gave scope to the organ's power and resonance, particularly *Finlandia*.

Mr. Alwyne's performance on the piano realized the high expectations of the audience. He was the true master of the program, as they realized, and after his rendering of Debussy's *Prelude in A Minor*, they would not let him alone until he consented to give an en-

CONTINUED ON PAGE 4

THE DETAILS

Babe Ruth Fans Found on Campus

Spring is apparently on its way. Not only in Southern training camps is heard the dull crack of bat meeting horsehide ball; the national sport has invaded our own campus. Almost any afternoon now an eager squad can be seen and heard playing baseball on the green in front of Merion.

These games are very democratic. Some who play are obviously veterans, others are as obviously in the embryonic state. Enthusiasm seems to grow daily and more and more recruits are feeling to glamour of the game. At first only a tiny germ of baseball appeared; two people were noticed having a catch. Soon four or five played scrub; the next time we happened to pass by there were enough for sides. Baseball seems to have become a successful innovation on the campus.

These afternoon games are hard-fought affairs. Inquiry reveals that lately the upper classmen have been playing the freshmen and rivalry is keen. Every batter as she steps to the plate is cheered loudly by one faction and booed as loudly by the other. It is all very professional. Every one chews gum ostentatiously and hoarsely razes the enemy; many wear sweat shirts. But these are

CONTINUED ON PAGE 3

For STCA passage see Sylvine Slight, Pembroke West, or the STCA, 24 State street, New York City. Now! (Adv.)

The College News

(Founded in 1914)

Published weekly during the College Year in the interest of Bryn Mawr College at the Maguire Building, Wayne, Pa., and Bryn Mawr College.

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edited by Katherine Balch, '29.

Affinities

Princeton and Bryn Mawr have long been affinities. (If you doubt this ask the girl that owns one.) When one beckons the other almost always comes running. 1928 is Leap Year; this time we did the beckoning. We crooked a dainty finger and caught the Tiger's roving eye. For a moment we listened apprehensively, fearing a deep and irritated growl; almost at once, however, the beast's tail began graciously to wave from side to side. Reassured we ventured closer, and putting our lips to his furry ear, whispered a secret. Then we both burst into gales of carefree laughter. It had tickled so! His fur had tickled our mouth and our whispering had tickled his delicate ear. How we did laugh. But finally we got down to brass tacks and after a brief discussion of ways and means, came to a harmonious agreement.

And the result! Can you not feel a virile force in the atmosphere even now, a freshness and invigorates? Read on. The editorials in this issue were written by editors of the *Daily Princetonian*. Our editorials are even now being disseminated about the proud old campus of Nassau. This is the secret that tickled the Tiger's ears. No wonder he laughed. We are very glad to be able to offer you this pleasing tinge of masculinity. Both we and Princeton should benefit by the exchange. We get the bracing virility of masculine thought and expression; they, some few delicate scraps of feminine literary style.

BROTHERLY LOVE

Two score and some seven years ago by a process closely resembling spontaneous combustion, there was born in the State of Pennsylvania, in a spot not so far from the city of Philadelphia an institution of higher learning for women, which was known as Bryn Mawr College—and the spot henceforth became known as Bryn Mawr. Some six score and more years previous to that occasion a group of inspired gentlemen had made an endeavor to found an institution for men, at which intellectual pursuit was to be one of the minor sports, in another idyllic spot in the same State. Finding the climate not very conducive to beer drinking on the sole in which they proposed to indulge, said gentlemen saw fit to remove their institution into the adjoining State of New Jersey, thereby coming closer by some miles to the better breweries and to the north pole, to which unfortunate freak of circumstances alone is due the fact that the fair institutions of Princeton and Bryn Mawr are not closer together than they are. With the years, however, there has grown up between the two a deep and significant bond of intellectual antipathy. The modern means of transportation and communication which have done so

much to foment international good feeling have availed almost nothing. Even the common interest of competition, as in Current Events, has failed of any effect. It is for these reasons that this is written. Princeton must be brought closer to Philadelphia, if not in miles at least in the spirit of the name, which being interpreted means the city of Brotherly Love. It is a pity that something of the sort cannot be done for Bryn Mawr, too. Perhaps it doesn't

THE FIRST OF MAY

That men's colleges and co-educational institutions are societies of learning and therefore presumably alien to the distractions of athletic competition is of not more concern to us than is the parallel situation here at Bryn Mawr. Inherent in our all-embracing May Day affairs, realist always, we have no regrets or illusions as to what should constitute the activities of an institution of higher learning. And so let us pass over May Day on the basis of distracting influences and center our attention on any other evils which may exist therein. In the pioneer days of America before the era of the Women's College and before the sophisticated had taken to the revival of ancient customs, women were esteemed for their hardihood, fidelity and motherhood. The life of that time demanded that type of woman so picturesquely revealed in those tales of the golden west in which men appear as men, and women as warrior mothers. Eventually, however, America developed another ideal of womanhood—the ideal portrayed in our sculpture and painting, the ideal women for whom our costumes are designed, slim, boyish and graceful. The silhouette has displaced the three dimensional, and the curved line has given way to the straight—the hundred weight has yielded to the daily dozen and woman has traded her traditional hips for a pair of shoulders. So much for the artistic ideal of womanhood. But as life imitates art, so has this ideal its more practical application. For in the establishment of the ideal of woman just described, the weaker sex has become the stronger. Woman has overcome man by the diplomatic device of expressing some say feigning—growing divergence, from the former conception of her true nature. By linking herself neither to man, nor to the woman of yesteryear, she has relieved herself of the cares and drudgeries of life. The current ideal of herself is created not for wifehood nor for arduous labor, nor even for motherhood. In other words, by setting up this illusion of herself, woman has established her right to the fruits of the earth; the veneration of men and immunity from toil. Wherefore it behooves us, women of Bryn Mawr, to scrap this May Day institution as prejudicial to our best interests, for its origin is of another day when things were not as they are. The worship of the May Queen pertains to a status of womanhood which has vanished utterly from the face of this broad land. Its traditional recurrence in that year of every four which most perfectly symbolizes the new condition and the new thought is but another reason for terming it an obsolete anomaly. Let us have done with it.

Hart Will Speak

Dr. Hornell Hart will speak in chapel on Sunday, March 4, at 7.30 in Taylor. Dr. Hart has not spoken here at college for some time, but he has recently visited several other colleges, among them Vassar, and was immensely popular.

In Philadelphia

The Theater
Shubert: *The Great Nether*, we are told, portrays something or other about the movies.
Garick: Don't ask—*Abie's Irish Rose*. Lyric: *My Maryland* has also broken lots of records, but, frankly, we did not like it!
Walnut: We are thrilled by and let into the secrets of *Kidnapper*, which is really a most exciting production.
Broad: *Tommy* is a very nice domestic comedy with a noticeable lack of "kick."
Adelphi: Irene Bordoni in a real success, *Paris*; the only trouble we can find with this show is the extreme difficulty

The Pillar of Salt

She dwelt among untrodden ways,
(They're always doing this.)
A maid whom there were few to praise
And very few to kiss.

A puffball by—a mossy stone,
Unplucked until too late
Fair as an egg, when only one
Lies pallid on the plate.

The fact that Lucy ceased to be
Occasioned little stir,
But she is in her grave, and Gee,
The difference to her!

B. C.

The Great Humorous Wardens' Contest is well under way. We have heard rumors of contributions to come—actually! Next week, we hope we will be able to announce the winners. Watch this space!

It's really too bad about the poor News; no sooner do they get out of one hole than they get into another. Such a graceful apology that would have been, had it not been for that pesky ablativ. Oh, well, the Latin department had their little laugh. So did the Greek department—at our own fancy spelling of Dactyl.

We read that Philadelphia had a masculine beauty contest. Very nice. The only hitch in the proceeding is that it was held in connection with a circus. As though masculine beauty were a joke! Ask any woman—she'll tell you that looks make a difference. In ancient Greece, they ordered this thing better. Perhaps, however, this contest is a first timid return to the Hellenic ideal; now that women have given them up, perhaps men will reassume the graceful flowing locks that were once their crowning glory.

Luncheon Table Quips

First Senior: "We are getting old; it's bitter. I do hate to watch the younger generation coming along and shoving us aside."
Second Senior: "Well, I know that I won't let them shove me aside."
First Senior: "You plan to make a desperate (but futile) effort to cling to your youth?"
Second Senior: "Which one?"

On the Death of a Mad Idea
(With not too contrite apologies to Goldsmith)

There was a class of twenty-eight
Of which the world might say,
It was a clever class, and state
That it knew how to play.

And in this class a scheme was found
As many schemes there be,
Both good and bad, and weak and sound
And schemes of low degree.

This scheme and class at first were friends
Until a thought was had—
And some to gain their private ends
Declared the scheme was mad.

This scheme, they said, will brand our class
As lacking dignity.
And won't it seem a little crass
To certain faculty?

And so they gave up their delight,
And went to work with pride.
The class recovered over night—
The scheme it was that died.

LOT'S WIFE.

in getting tickets!
"Cheer up! If you like chorus men a la early Arizona, you must see *Love Call*."

The Movies

Stanley: Gloria Swanson in *Sadie Thompson*; la Marquise does an excellent movie version of Jeanne Eagel's stage part.
Stanton: The last week of Ramon Navarro in *The Student Prince*.
Karlton: Charlie Chaplin stages a most hilarious comeback in *The Circus*.
Arcadia: Marion Davies in a somewhat flat, but essentially charming film of Barrie's *Quality Street*.
Fox-Locust: The eighth and last week of *Sunrise*.
Fox: John Gilbert in *Truston King*.
Aldine: We can only repeat a hearty, if somewhat tearful, recommendation of *Wings*.
Erlanger: Richard Barthelmess in *The Patent Leather Kid*.

The Orchestra

The Philadelphia Orchestra will give the following program on Friday afternoon, March 2, and on Saturday evening, March 3:

Berlioz: Overture, "Le Carnaval Romain"
Schubert: "Tragic" Symphony
Reger: "A Romantic Suite"
Strauss: "Tone Poem, 'Don Juan'"

Pierre Monteux will conduct these concerts. The program will end at approximately 4 P. M. on Friday, and at 10 P. M. on Saturday.

NEW SENSATION

CONTINUED FROM PAGE 1

closely allied with the artist's personality because it reproduces the music in the player's mind.

Leon Theremin is thirty-one years of age. He was born in St. Petersburg August 13, 1896, and is the son of a prominent lawyer. At an early age he startled his teachers by his ability to solve the trickiest scientific problems. This bent was coupled with a predilection for music and art.

This all sounded very exciting. We began to wonder what the Physics Department thought about this "musical instrument" whose fame is echoing through the world.

Barnes Disagrees

When Dr. Barnes was asked to express his views regarding Professor Leo Theremin's invention of "Music from the Ether," he said the ether has nothing to do with the music, and suggested that the following statement from *Nature*, December 17, 1927, be published, as it clearly expresses the facts of the case.

"At the Savoy Hotel, London, on December 10, a private demonstration of a new musical instrument was given by the inventor, Prof. Leo Theremin, of the State Institute of Technical Physics, Leningrad. The apparatus, designed for drawing music from the ether solely by free movement of the hands in space, proved to be a loud speaker connected with a thermionic valve circuit which included a metal rod, the electrostatic capacity of which is altered by the proximity of the performer's hand, the whole arrangement being an application of the familiar 'howling' of a badly adjusted broadcast receiving set when the hand is brought near to the tuning condensers. The intensity of the sounds is controlled by varying the position of the other hand in relation to a metal hoop, or varying the pressure of the foot upon what appeared to be a disc of carbon. For notes near the middle of the musical scale, the hand is at a few inches from the rod and a change in this distance of an inch or so alters the pitch of the note by a tone, the whole range being apparently about an octave. Faulty information occurs, therefore, unless the performer judges accurately the required distance from the rod for the desired frequency of oscillation. Wide variation of tone quality was shown to be producible, but the demonstration was limited to the performance of slow vibrato melody only. Prof. Theremin's apparatus is an ingenious application of well-known electrical effects, and it evidently possesses possibilities of development as a musical instrument, though of course harmony cannot be produced on it."

Dr. Barnes said he would be glad to give a demonstration (tickets one cent plus tax) with apparatus similar to that used by Prof. Theremin to any who are interested. He has used it for many years in his first-year course in Physics. The method has been employed for years by radio engineers.

We ourselves saw Dr. Barnes' demonstration, and, though we are not in the least musical, we achieved rather a good imitation of a canary. Certainly we advise everyone to take advantage of the demonstration in Dalton.

Calendar

Saturday, March 3, 10.00 A. M.—Basketball game.
Saturday, March 3, 8.15 P. M.—Mukerji.
Sunday, March 3—Chapel service by Dr. Hornell Hart.

News from

Other Colleges

Unscientific
Radcliffe students confine their scholarly interest mainly to English and the literatures, slighting altogether such science courses as geology and astronomy, the dean's survey has indicated. Romance languages, history and the fine arts are also well patronized, and anthropology and the bio-chemical sciences are winning a few followers, but chemistry and physics are losing their making for general defeat all along the science line.—*New Student*.



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DR. SHOREY ON PLATO

CONTINUED FROM PAGE 1

of the continual reading of Plato down the ages is immeasurable. Even if we do not realize it, we are constantly entertaining Platonism in our reading, talking and thinking.

Variety of Appeal

The second cause of his influence, and also a cause of the distaste for him, is the variety of his appeal. There are so many Plato's, each with his own appeal, and opponents. He is all things to all readers: he appeals to every side of our composite nature, and supremely to each. He has but one fault, that he is not simple. His teaching is limited only by the mind of the recipient.

The real Plato is nothing in disproportion, everything in balance. He is just as real to one man as to another. As Wilkes was not a Wilkesite, and Emerson not an Emersonian, so Plato was not a Platonist.

Much Satire and Irony

There is a happy blend of jest and earnest in his art and writing, a combination of humor and satire—verging on caricature and Aristophanic comedy—and deep, serious significance. There are those who find him extremely witty, and others who see no wit there at all. Much of his humor consists of satire and irony; some of us object to this. The challenge to present specimens of his wit is embarrassing. At best it promotes the languid smile or forced laugh of the students' reaction to the professorial joke. Much of his humor seems rather thin in another language, many of his jests are not funny some have only the excuse that any comic relief is better than none—the only excuse for much professorial humor. (All through his lecture Dr. Shorey read passages from Plato which cannot be reproduced here because they were of his own translation, which is unavailable.)

Like Aristophanes

Plato has much in common with Aristophanes in the huddling of jest on jest, where, in Aristophanes, as sometimes in Shakespeare, the mass of even rather poor jokes is overwhelming. Both Plato and Aristophanes adapt their language to unheard of lengths. Plato refutes men's arguments, by adopting their jargon and translating their reasons into plain language. The better things in his work take much of their color from their context. But the best things are satires on the current best sellers, on the new philosophies, new cults and theories.

Spaced Pseudo-Science

Plato makes use of both irony and satire largely to expose the pretensions of the scientists and pseudo-scientists. There is also the humor of quiet narrative and description, and the conventional banter of lively young men. A vein of facetiousness plays on the subject matter and relieves the dialectic tone. There is a tendency in the later dialogues to overdo this, so that it becomes heavy. A discussion of the meaning and connotations of the word irony could be almost endless, but in Plato it means the pretense of not understanding in order to lure on your opponent.

The personal irony is strongest of all; he cannot take quite seriously the follies of mankind. The chief source of this irony is his perpetual challenge of lesser values by a higher standard of work. This higher spirit which results from the confrontation of man and the universe is that of Plato himself. The intellectual life of the Athens of his day was curiously modern, and his attitude toward the science and pseudo-science has had an abiding typical influence. With the exception of mathematics and a little astronomy, the sciences of his day were pseudo, mere guesses. His criticism of these will always remain one of the chief lessons to be derived from the dialogues.

Greatest as a Reasoner

To dwell too long on the satiric and ironic side of Plato would leave a false impression, but the other side has been treated so thoroughly and so often that it does not need emphasis. He is really greatest as a reasoner, but as such, can only be taught in the classroom. In logic, rhetoric, social reform and many other subjects he teaches us more than any other man in the world. But the abrupt juxtaposition of the two Platons give an incongruity that his art knew how to avoid. He passes beautifully, by perfect modulations from one subject to another.

His work is baffling because of its very richness and variety. Some have drawn only lessons of asceticism and pessimism from him, but that is not his true teaching. His melancholy reflection on the vanity of all things rests on his mind, and calls forth the remark that "there is nothing, indeed, in the agitations

of man's little life that is worth our serious concern," but he goes on "and yet we must deal seriously with human life and be seriously concerned with it."

CAMPUS BASEBALL

CONTINUED FROM PAGE 1

not the qualifications for playing. Any stray creature who passes by is noisily begged to join up.

As far as can be observed the preparations are simple in the extreme. A diamond is clearly marked out with sofa pillows as bases and a door mat as home plate; the use of Yale and Princeton pillows adding a colorful and almost professional touch. Then teams are chosen and the different positions drawn out like plums, not by those with the biggest thumbs but by those with the loudest voices.

It is no mere feminine caprice or child's play, this baseball. To the casual observer at any rate it seems like very serious business. Four bases are used, regular gloves and a big league ball. Of course great proficiency has not yet been arrived at. The fielders form a chain gang and relay the ball in. The rule seems to be to have two if not three catchers, as there is no back-stop and skirts are so short nowadays as to be practically useless. The pitching too is rather uneven, some being good and others distinctly poor. To meet this difficulty an ingenious plan has been evolved: for those who are apt to shoot wide of the mark the home plate (a door mat if you remember) is widened considerably; if the pitcher is more skillful the plate is reduced to a more professional size. Bats are not counted, so this scheme is merely for the convenience of the batter, who in this weather gets the shivers from too long a wait for a chance to hit.

This successful implantation of the vivid national sport within our grim scholastic confines seems to us a most admirable venture. Hitherto incurable movie goers and radiator snugglers are lured out to fresh air and exercise, and seem to suffer no ill consequences. This unconsciously worthy pastime should provide many sturdy leg muscles for May Day.

We hear that the enthusiastic backers of this enterprise feel their power so strong within them that they are soon going to issue a challenge. Let us hope they find worthy opposition on which to sharpen their teeth.

Book Reviews

The Journal of Katherine Mansfield: Edited by J. Middleton Murray.

Katherine Mansfield's journal has the quality of her stories—sharp perception, uneasy truth. To achieve greatness she does not need to be preoccupied with great things. Her almost distressing clarity in little ones represents an effort of mind equivalent to the greatest and noisiest attempt. Her form is no materially different from *Daisy's Nest*, partly because the stories are impressionistic in technique, partly because her journal is preoccupied with the same sort of thing—catching, without a coarseness or a blur, the exact emotional content of small scenes. Her strongest desire is to be humble, to be faithful, to be crystal-clear, in the recording of such scenes; not to allow ill health to scatter her faculties. "like a river flowing away in countless little trickles over a dark swamp."

From 1914 to 1922, the period covered by her journal, illness governed her external life. It sent her over France in search of the right climate, it tormented her with inability to concentrate, to be calm, controlled, and effective. That doubts of herself did not destroy her was due to her sense of humor and her eagerness for perfection. At her weakest she seized each lovely image, each glimpse of people with meaning in it, and tried to transcribe them with all irrelevancies drained away. And she allowed herself such cheerful absurdities as her explanation of French immorality—the rooms were so cold and the chairs were so hard, there was really no place to entertain but in bed.

For all of its revelation of herself, the journal is not spontaneous. Whether she felt fugitive thoughts were not even worth thinking, or whether she wrote with an eye to publication, Katherine Mansfield has disciplined her diary. Again it is like a short story—like one of her own peculiar short stories—requiring neither more nor less effort of the reader to reconstruct a person from an artful sequence of impressions. J. F.

Claire Ambler, by Booth Tarkington. Where Alice Adams perhaps the most tragic young girl in literature failed,

Claire Ambler succeeded. Poor Alice was a wall-flower, and Claire was the joy of the stag-line. Yet the two are extraordinarily alike. Booth Tarkington discovered years ago that the chief characteristic and the chief weakness of a young girl is her self-consciousness, her habit of self-dramatization. He has been rubbing it into us ever since. Claire, the heroine of his most recent novel, is but the latest illustration of this fact. Like Alice, she poses before the mirror, arranges her exits and her entrances; and like her, she wins her ultimate victory by a moment of self-forgetfulness.

Claire, however, besides being a success, is also brought up to date. Her manners and her conversation are as much of 1928 as the new Ford. Mr. Tarkington's marvelous gift for observation is as sharp and merciless as ever. You begin to wonder whether he was concealed behind the potted palms at the last dance you went to. And, as always, he is at his best when he is most cruel. Claire at eighteen, quite unsoftened by sentiment, is vivid and convincing; at twenty-one she is the charming heroine of an exotic romance; at twenty-five she is a somewhat morbid and uninteresting young woman, who is last seen as the bride of a nice, steady young man to whom she will be a faithful wife.

Mr. Tarkington writes with the smoothness of experience. There is no roughness, no ugliness, no heaviness—and no depth. The plot, as I have indicated, is but a succession of three episodes: eighteen, twenty-one, and twenty-five. Slight, but never dull, it is an admirable background for a portrait. It is the portrait which disappoints us by turning out to be little more than a fashion-plate. Claire is a type, attractive, conventional, and conceived in one dimension only. She is too typical to be individual, too slight to have real power. For an hour or two, however, and it takes no more than that to read the book, she is perfectly delightful; and, as far as she goes, only too true. Yet it is a truth which the same author portrayed much more splendidly and feelingly in *Alice Adams*. In *Claire Ambler* he merely reproduces it in water-colors.

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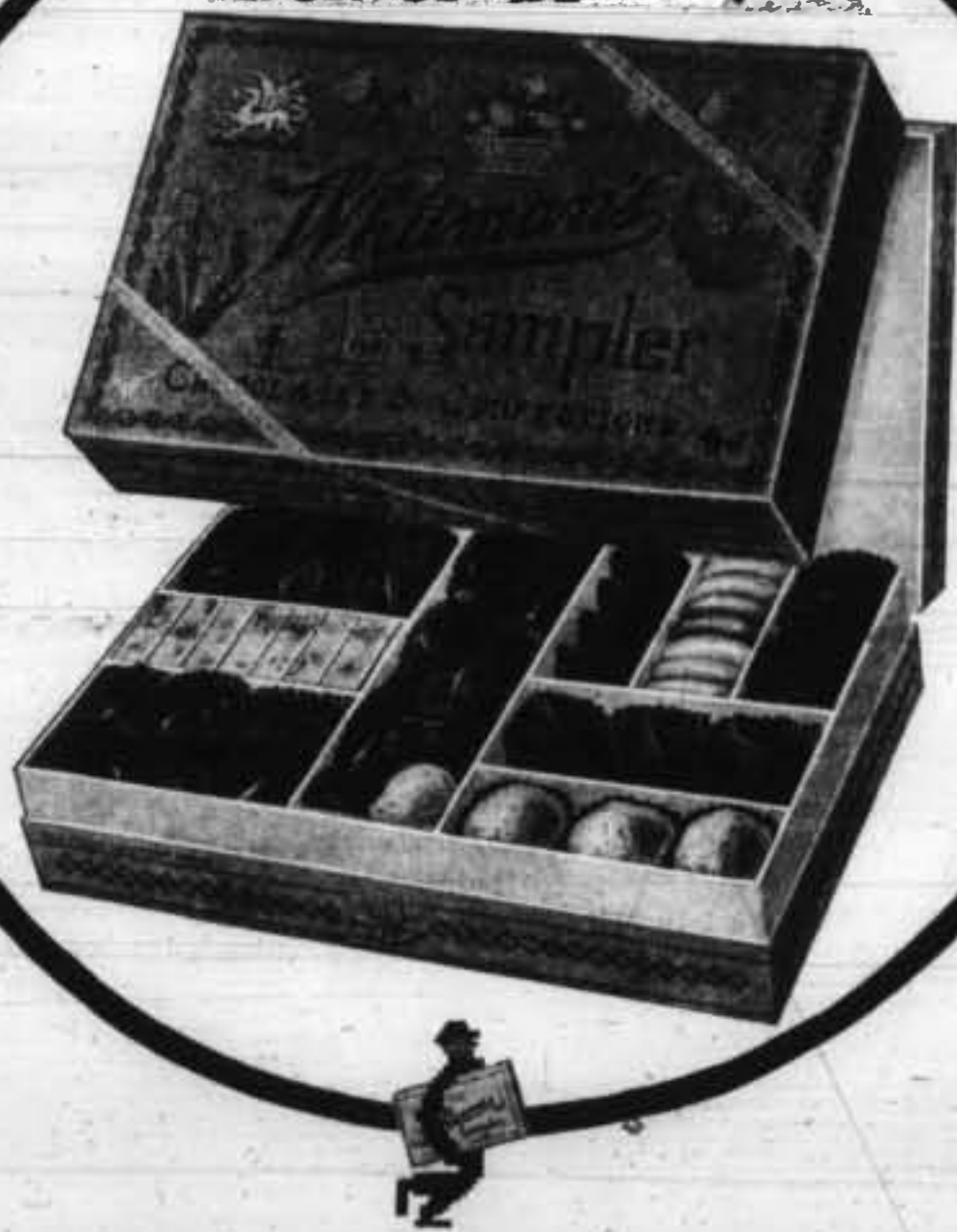
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ORGAN DEDICATED

CONTINUED FROM PAGE 1

core.

The inclusion of Mr. Kelso, the tenor, in the program, was, on the whole, unfortunate, as his songs hardly fitted in with the rest of the program, nor did his performance attain the high excellence displayed by native talent.

Glee Club, however, sang unusually well—several old numbers, as well as Cesar Franck's *One Hundred and Fifteenth Psalm* and *Jerusalem* were included. For the first time they sang with organ accompaniment, and showed more than ever the perfection of their training.

Program

Grand Choeur in D majorGuilmant
Spring SongHollins
Thema OstinataCharlton-Palmer
Mr. Willoughby
150th PsalmCesar Franck
(with Organ and Pianoforte)
Ave VerumMozart
(with Organ)
Tenebrae factae suntPalestrina
(a cappella)
The Glee Club
Now Sleeps the Crimson Petal,
Roger Quilter
The Rose enslaves the Nightingale,
Rimsky-Korsakov
Mr. Kelso
Prelude in B minor—Op. 32,
Rachmaninoff
Barberini's MinuetHarold Bauer
Prelude in A minorDebussy
Mr. Alwyne
Choral Prelude:
"Ach! auf, ruft uns die Stimme," Bach
Sœur MoniqueCouperin
Imperial MarchElgar
Mr. Willoughby
Sir EglamoreBalfour-Gardiner
Song of the PedlarLee-Williams
Rolling down to RioEdward German
The Glee Club
Trumpet VoluntaryPurcell
(a) AllegrettoWolstenholme
(b) AndlindSchumann
FinlandiaSibelius
Mr. Willoughby
"Jerusalem"Parry
(with Organ and Pianoforte)
The Glee Club

CHANGE REQUIREMENTS

CONTINUED FROM PAGE 1

nations. This system was difficult for the schools in that they had to give special courses to those girls preparing for Bryn Mawr and to those girls themselves in that they had to decide very early whether or not they wanted to go to college. After the establishing of College Boards, Bryn Mawr decided to accept these examinations and two years ago abandoned the custom of giving its own exams. This step changed the position in the schools, as all the girls were preparing for the same questions, and also made the selection of students easier for the college, there being only one set of papers to choose from instead of two.

But there were two hangovers from the old plan, the four-year French and the Physics. The old Bryn Mawr French exam was half way between the Comprehensive and four. CP four is really an advanced standing examination, and it did not seem to the French Department a fair demand to make. So beginning this year, CP three in French and German are to be allowed. The lack of option in the science requirement was largely felt by the schools. Many of them could not have large, properly fitted Physics Laboratories, and they were preparing students for other colleges

in Chemistry. Also the Board Exams in Physics were better suited to boys going into technical school than to girls. From now on, Chemistry may be offered instead of Physics. The college, however, reserves the right to revert to the old plan after a certain trial period.

Honors Work

As for the change in curriculum, the college is going to offer honors work in the Departments of History and English. This plan has been considered since 1923, but has been delayed by lack of funds, which would be necessary for extra salaries. But in the last six weeks eighty thousand dollars has been given to the college, the interest of which is to be used. Two large departments, in which there are many students, have been selected as demonstration departments. We hope to see this extended to all, with different systems in each, so that we may find the plan of honors work that suits us.

ACADEMY JUDGED

CONTINUED FROM PAGE 1

ture is but the next sequence of the new American architecture. The first attempts are already to be visualized and are very promising.

"After all I have said, it may appear that my criticism is not quite objective. For this reason I shall quote other views on the subject before I proceed upon my own criticism of the 123d Exhibition of Oil Paintings in Philadelphia. The New York Times for instance made the following comment: 'Conservatism was the note of the Exhibition.' And, indeed, that is by far the best one can say. But I shall add another comment: a proper conservatism tempered by academic conventionality. As the painters exhibiting are, not for the most part, from Philadelphia, this conservatism is evidently due to the policy of the leading members of the Academy of the Fine Arts. It certainly is the Creme de la Creme of Philadelphian conservatism which attends the Friday concerts at the Academy of Music. Nor does it seem to object to the innovations in the musical world. The public, in other words, will be educated in music, but it cannot bring itself to look upon painting and sculpture from a modern point of view.

Pictures Not Modern

"Certainly there are a number of good pictures in this year's exhibition, but these pictures cease to interest us because they were expressed by a mentality thirty or forty years ago. Modern art ought to be the expression of the mentality of today, not of a former generation. A good picture painted thirty or forty years ago will be a good picture forever, but it must be looked upon from an historical point of view. Every work of art is bound to its generation and will be appreciated only as it remains in its historical setting.

"To enjoy 'Impressionism,' we go to a museum, and not to an exhibition of modern pictures. Forty years ago, although 'Impressionism' was still living, the Academies did not choose to admit such an heretical art. Today, after we have had the exciting experiences of Futurism, Cubism, and Primitivism, we do not care for a phase of painting which is already historical.

"After three visits to the Academy I decided that the best picture shown was *The Gentle Bellini Print* by Luigi Lucioni. This painting, although simple and modest, contained a remarkable illusion of space and was, on the whole, an admirable composition. The best portrait was *Fiddle in White* by Leon Kroff; and the only piece of sculpture worth

mentioning was *The Polar Bear* by A. Stewart."

The following pictures, Dr. Diez recommended as deserving of a few moments' attention.

Days End Years End, by Kenneth Bates.

Kids and Snow, by John Grabach.

Valley in the Catskills, by C. Wuermer.

The Pinkerton Family, by Nancy M. Fergusson.

After Rain, by Sarah H. Gravatt.

Dead Chestnut, by Ross E. Brought.

With the Three Children, by John E. Costigan.

Pont Neuf IV, by Robert Hallowell.

Winter, by George Biddle.

A Connecticut Ploughman, by Eugene Higgins.

The Dancer, by Emma Macrae.

MUSICAL SERVICE

CONTINUED FROM PAGE 1

a pity not to have it sing at services expressly designated as musical, and the anthem would be particularly nice with the organ. Having Mr. Willoughby play the organ is a tremendous addition to the Sunday services but the organ would be even more appreciated if some variation were given by having the choir sing too.

Only 'two small points, besides the omission of the choir, marred the perfection of the services for us. In the first place to make things run really smoothly the leader should announce explicitly which verses of the hymns are to be sung; in the second place it would have seemed slightly more suitable to announce all of Mr. Willoughby's selections at one time or not at all instead of rising after each to announce what was coming next. But to pick out such small imperfections as these comes perilously near to

quibbling. The first musical service was on the whole an unqualified success, and we very much hope that this delightful system once inaugurated will become a permanent institution.

STUDENT EXCHANGE

CONTINUED FROM PAGE 1

kingfords to Constantinople. There are tours for both sexes, but they are never mixed. The tours last for about two months, sailing July 6 on the *Homeric* and starting with week in London; they all include also a week in Geneva and a week in Paris. The price is low and includes everything but strictly personal expenses.

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